about her is more remarkable than the way she gets about the stage without one ever seeing her move. By what magic does she triumph without two of the richest possessions that an actress can have ? Eleonora Duse has them. Her walk is the walk of the peasant, fine and free. She has the superb carriage of the head which goes with that fearless movement from the hips—and her face ! There is nothing like it, nothing! But it is as the real woman, a particular woman, that Duse triumphs most Her Cleopatra was insignificant compared with Sarah's—she is not so pictorial

How futile it is to make comparisons! Better far to thank heaven for both these women.

EXTRACT FROM **MY** DIARY

Saturday, June 11, 1892.—"To see ' Miss Sarah' as * Cleopatre' (Sardou superb!}. She was inspired ! The essence of Shakespeare's * Cleopatra/ I went round and implored her to do Juliet. She said she was too old. She can *never* be old. * Age cannot wither her/

June 18.—'« Again to see Sarah—this time * La Dame aax Cam61ias/ Fine, marvellous. Her writing the letter, and the last act the best.

July n.—" *Tttegrtph* says * Frou-frou * was * never at any time a character in which she (Sarah) excelled/ Dear me! When I saw it I thought it wonderful. It made me ashamed of ever having played it."

Sarah Bemhardt has shown herself the equal of any man as a manager. Her productions are always beautiful; she chooses her company with discretion, and sees to every detail of the stage-management. In this

respect she differs from all other foreign artists that I have seen. I have always regretted that Duse should play as a role with such a mediocre company and should be apparently so indifferent to her surroundings. In " Adrienae Lecouv-